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ABSTRACT

A collection of reports of the presentations and workshops held at an international conference on the teaching of English as a Second Language includes: "More about Teaching Idioms to Intermediate Students" (Frank E. Bell); "Learning Language from Literature and Literature from Language" (Frank E. Bell); "Negotiating a Syllabus" (Paul Cane); "Working with Novels and Plays" (Roger Gower); "Soup and Dumplings: Tacit Knowledge in Teacher Training" (Peter Maingay); "The Setting Up and Use of a Self-Access Study Centre" (Judy McCall, Sally Bott); "Evaluating a Teacher Development Programme" (Keith Morrow); "Anything I Can Do..." (Margaret Pearson); "The Cambridge/RSA Diploma: Teaching, Testing or Development?" (Diane Phillips); "Words, Texts and Feelings" (Richard Rossner); "Self-Access in Teacher Training" (Sue Sheerin); and "From Students' Writing to Students Writing" (Chris Tribble). (MSE)

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Academic Reports

Bell at IATEFL

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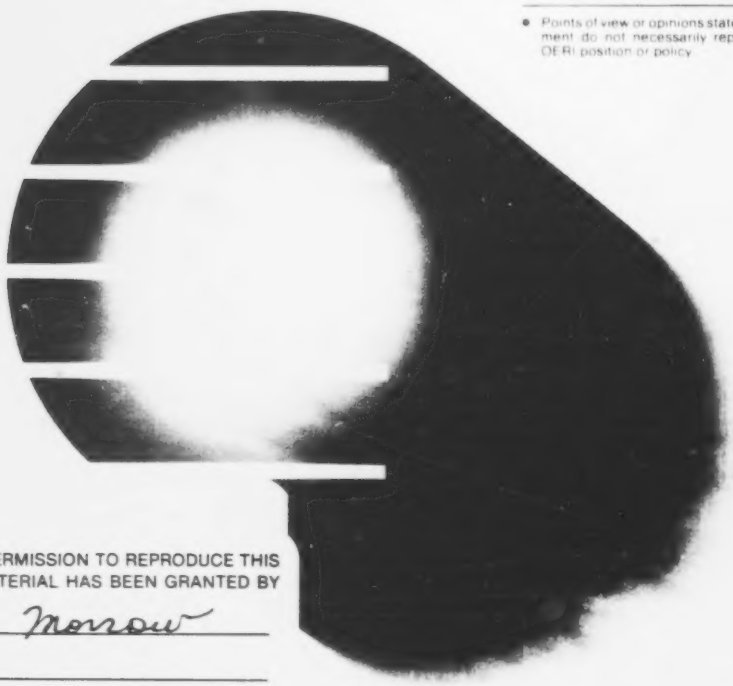

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Foreword

This is the second in what we hope will become an annual collection of reports of presentations and workshops given by Bell staff at the IATEFL conference - this year at Warwick.

Faced with the range of issues and topics covered I have given up on any attempt to organize the collection thematically. The papers are presented in alphabetical order by author. Yet, interestingly enough, there is one theme which runs through the majority of the apparently very diverse contributions, and that is a concern to maximize the stake of the learner in the various activities which are described. Whether the topic is the teaching of literature, the development of a "general English" syllabus, the design and implementation of a study centre, or work in teacher-training, there is a constant focus on the concerns and the involvement of the learner. The phrase "learner-centred" has achieved much currency in discussions about TEFL, often of a rather abstract kind; here are a range of examples of what it means in practice.

I would like to thank all those who have taken the time and trouble to write up their contributions for this collection. After the adrenalin has flowed during a presentation, it takes real commitment to sit down again and write it up "cold". I would also like to thank Fiona Hoffman for help in re-typing the various contributions that arrived on discs that would not fit in my word-processor - and some that even arrived on paper!

Keith Morrow
Trust Education Adviser

May 1989

More about teaching idioms to intermediate students

Frank E. Bell, *Chairman of the Board of Governors, Bell Educational Trust*

This article is a continuation of one on the same topic published in 'Bell at IATEFL 1988'. I will therefore avoid repetition, apart from reiterating the main theme that there are both great rewards and great pitfalls in teaching idioms; and that the secret of successful treatment is to consider sources rather than to rely on lists derived from vocabularies and dictionaries.

The teaching of idiom should in all cases *follow* discussion of the activity or aspect of the environment chosen, designed to show how important it is, or in many cases was, to the life of ordinary people. Only then should the teacher move on to see how each area of idiomatic expression has come to enrich our daily language.

I gave a kind of 'telescoped' lesson on four selected topics: fighting and war, food and drink, gardens and plants and the sea. The preliminary discussion centered around the differing views on the subject in question, both as between countries and between individual students. Fighting and conflict are unfortunately common to every nationality and discussion is inevitably in rather universal terms. It is very different however, for food and drink - for this central activity of man has many national variations, probably even within one small international class.

Gardens and the sea have peculiar British aspects and lively discussions can precede examination of the idioms derived from them. For obvious reasons there are probably more idiomatic expressions derived from the sea in the English language than in most others. Many of us use some of them without being aware of the source.

In three cases I gave a text in which the selected phrases are used with their literal meanings and a parallel text in which the same phrases are used idiomatically. The following may serve as an example.

Out of doors

Unfortunately the hyacinths have FADED and the geraniums never TOOK ROOT, so we must make the BOUQUET for the Duchess out of WALLFLOWERS. Unfortunately we can't use the lilies of the valley that were not NIPPED IN THE BUD by the late frosts, but we can add some of the tulips that are now BLOOMING splendidly. I will get some of the fresh green leaves from the TOP OF THE TREE near the gate. I think the result will be very pretty.

Indoors

For years my hopes had been FADING that my new gown shop would ever become established. There seemed to be no signs of any of my original ideas TAKING ROOT in the fashion world, but my revolutionary notion of making dresses out of grass won many BOUQUETS from designers. This was proved at last night's Ball at the Town Hall. Any expectation that girls wearing my dresses might remain WALLFLOWERS all the evening was NIPPED IN THE BUD. My business will obviously BLOOM from now on and in a year or two I shall be AT THE TOP OF THE TREE.

The expressions in capital letters in the second version were left blank for the students to complete.

Learning language from literature and literature from language

Frank E. Bell, *Chairman of the Board of Governors, Bell Educational Trust*

There is no doubt that the use of literature in language teaching is enjoying something of a revival, after a very natural revulsion from it, caused by its great over-emphasis in the past. Many possessors of good degrees in modern languages have very little command of the spoken language, for this very reason.

Yet, teaching which sets out to relate works of literature to the personal lives and feelings of students can be very rewarding. The language practice engendered can become very real, just because it involves the inner conflicts, hopes, aspirations, fears and hang–ups, indeed, the whole psychological make-up, *both* of the characters in, say, the play or the novel, *and* vicariously, of the student. Discussions are often very absorbing, even passionate.

From the teaching point of view they both stretch the growing powers of expression and deepen the perceptions of the work of literature.

This situation can be effectively exploited by devising practice drills based on a work of literature and most particularly a novel, in such a way that the student cannot practise the drill without a knowledge of the novel or work in question so that there is a stimulus to increase that knowledge. Nor can he/she in this form discuss the novel without automatically acquiring a growing command of the grammatical structures which form the basis of the drills. As a result the student is stimulated to do both at once.

The laudable advances in relating exercises more closely to real life situations are not without problems, partly because moral attitudes acceptable in one country may not be in another, and partly because life styles, notably of students, are subject to rapid change.

If drills and exercises, however, are based on situations, characters and ideas in literature, such hazards largely disappear.

Though this technique can be applied to any text of literature, novels are likely to be the most effective, for obvious reasons. They are rich with character, event, story, and, above all perhaps, changing inter-relationships.

This method is also open to non-technological man: virtually no aids are needed, no computers or videos - just a lively teacher, eager students and a BOOK!

There is probably no grammatical structure which would not lend itself to such treatment. Existing course books could be adapted or supplemented and of course new drills composed.

I tried to prove my thesis by presenting six selected practice drills based on *Pride and Prejudice*, one of them adapted from an existing course book. They included question tags and expressions of wish or intention based on the assessment of five characters in the book; three different aspects of narrative in the past related to an understanding of the developing story; and the conversion of actual conversations into indirect speech, very much suggested by the opening words of Chapter 17 "Elizabeth related to Jane next day".

All exercises were linked with questions directed towards expanding the student's knowledge of the book itself.

Negotiating a syllabus

Paul Cane, *Bell School Cambridge*

In this report I shall describe how the syllabus was negotiated by myself and a class of multi-lingual upper intermediate EFL students on a full-time four week course in Britain. I have gone through a similar process during the past 2 years on 2 four-week and 3 ten-week courses, although it has evolved and - I hope - been improved.

My main reason for starting on syllabus negotiation was that I had become rather dissatisfied with isolated learner training activities. In practice these seemed aimed primarily at convincing the students that Teacher Is Right - eg 'role plays are what you want and need and this is why'. Much inspired by a talk and collection of materials from Vic Richardson (International House, Hastings) I tried to work out a process of learner training that was aimed at allowing the students in cooperation with the teacher to take informed decisions about *what* to learn and *how* best to learn it. Note that the process involved the teacher becoming better informed as well as the students ...

A word on words: I use the term 'syllabus negotiation' only because it has been applied in recent years to processes similar to the one I'm going to describe. In practice the students 'negotiate' what the explicit learning aims of the course will be and the kind of activities by which these will be achieved. And - crucially - the 'negotiation' is not quite as open as it appears as it is the teacher who (often unseen or even subconsciously) sets the parameters.

The process of negotiation

Training Period - first 2 weeks

- Give out very general 'Aims of Course' sheet i.e. Language Use and Language Learning improvement with outline of training and negotiating process. Any response?
- Teach a wide range of lesson types with differing aims, learning and teaching styles etc.

- Reflection and feedback at end of every lesson. What was taught? What did you learn? Was this useful for you? Why did we do X in groups? etc.
- Learner training and language awareness activities, usually integrated into a language lesson - eg vocab, reading and discussion tasks around texts comparing different approaches to learning English. (Sources of material: Wendon ELTJ 40/1; 'Learning to Learn English' CUP, adapted; relevant units of 'Directions', 'Options' etc; grammar books; in-house Bell materials; students' opinions ...)
- Diagnostic test(s).
- Simple needs analysis and objective setting; focussing on future use of English, present weaknesses, what can most effectively be learnt in our classroom/environment.
- Correspondence between teacher and students: I write and give out the same photocopied letter (but with individual names written in!) to which they reply privately. This allows me to get individual feedback on particular points.

Initial Group Negotiation - Fri Wk 2/Mon Wk3

- Show OHP slide of first 2 weeks' timetable. Class reviews this training period. What was useful, why? What wasn't?
- Give out mindmap/list of lesson types - based on positive group feedback (via end of lesson discussions) and individual feedback (via letters, tutorials). Students can add to the list if they wish. Students map out a rough balance of lessons for the next two weeks working from the mindmap/list and their individual objectives sheet. Students also write down grammar points they want to focus on and topics of interest (the contents pages of a grammar and coursebook such as 'Options' are useful as an aid to selection).

Students compare their scribblings on your mindmap/list and - usually after much discussion - arrive as a group at a preliminary outline for Wks 3 & 4.

- Teacher takes in mindmaps/lists and reserves right to amend outline if s/he feels group decision does not accurately reflect individuals' preferences.
- Teacher presents (amended?) plan for Wks 3 & 4. Is there general agreement?

Rest of course - Wks 3 & 4

- Mini-discussions at end of lessons continue.
- Correspondence between students and teacher continues.
- Feedback on and adjustments to plan, based largely on two points above.
- Further formal learner training and language awareness activities when appropriate.

Assessment and evaluation

Of the students

- Students focus on their own strengths and weaknesses across the skills - eg by assessing their own speaking in the language lab using a simplified FCE/CPE marking scheme. This helps the students fill in personal objectives sheets.
- Test(s): teacher writes test on areas decided on by students.
- Students write draft reports on themselves on a set form. These are talked through with teacher before teacher writes final version.

Of the course

- Private correspondence and end of lesson mini-discussions between students and teacher throughout the course.
- Questionnaire (focussing on the 'being better language learners' aim) giving anonymous feedback from each student at end of course. When asked to grade the usefulness of the negotiating process on a scale from 1 to 4 (from 'better for teacher to do it all' to 'very useful for me'), 9 students out of 11 marked points 3 or

4. And I marked point 1!

- Private tutorials at end of course.

Afterthoughts

Comparing the improvement in students' language use after a course like this with, let's say, a course where the content and methodology is decided upon by the teacher is clearly very difficult. I 'negotiated' the 'syllabus' with a ten-week FCE group and their Mock Exam and FCE results were on a par with two other groups at a similar level - although we probably did less FCE oriented work than the others.

The most common criticism I have heard of this type of course is that the teacher may open a can of worms by inviting students to make widely conflicting demands that cannot be satisfied. Given that the majority of students prefer to work as part of a class rather than on their own and can appreciate that this entails a balancing of demands, I would say that this balancing act is rarely more difficult than that performed by the teacher on a more teacher-directed course. Indeed, the fact that the balancing act undergone on a negotiated course is so overt makes the need to compromise easier to appreciate in my experience. However, one can still have problems...

These are some ideas on how to cater for individual demands (of most value on longer courses):

- Students draw up individual work plans concentrating on needs not covered in class. They work on these at home, in the local community, Study Centre...
- If your group is banded with other groups the teachers can offer a variety of classes at certain times in the week for students from the different groups to choose from.
- One or more lessons a week can be self access: individual students can choose from a range of materials/activities that you have brought to class.

- Individual students can elect to miss certain lessons in order to work on something they (and you?) consider more useful.
- Students can do individual/small group assignments of their own choice for a given number of lessons each week. This term assignments by my class include 'Investigating and preparing for the Oxford Higher exam' and 'How a jewellery business in Britain works'. The latter will involve a lot of contact with English business people. I couldn't satisfy either of these interests in the whole group format without boring the rest of the group rigid. Neither have I got the expertise in the case of the jewellery project.

(For further ideas related to this area, see *"Setting Up A Course in Self-Directed Learning"* by Karen Giblin & Elizabeth Spalding in this series. Ed)

Working with novels and plays.

Roger Gower, *Bell School, Cambridge*

Some of the advantages of working with a long text such as a novel or a play are:

- it can increase long-term learner motivation
- the single wider context can give coherence to a reading programme
- it can offer richer socio-cultural (and psychological-emotional) insights than other text-types
- when it's all over, there's a great sense of achievement!

Some of the more frequent disadvantages are

- a poor choice of text can more often demotivate than motivate
- it is difficult to deal with long texts given the class-time available
- it is not always easy to know what to focus on
- failure to finish can be very dispiriting.

The rewards can be great, but the pitfalls are many.

Before starting work on a novel or a play you, the teacher, will probably need to consider some of the following questions:

1. Will you go for a segmental approach (chapter by chapter, act by act) and not give away what happens later on in the book? Or will you allow learners to get a feel for the whole before looking at the parts? (I think I'd usually argue for a bit of both).
2. What kind of work can be done in class and what out of class? Will learners be expected to do intensive work with you (eg looking at part of a chapter in detail) and extensive work at home (eg reading the next two chapters)?

There follow a few practical ideas, using as an example 'The Go Between' by L P Hartley, a popular set book on many syllabuses. You may recall it tells the story of a secret love affair between a young woman (Marian), due to be married to Lord Trimingham, and a farmer of a 'lower' social class (Ted Burgess). A young boy (Leo) acts as a 'go-between' for the couple in their exchange of letters and messages. The main action of the novel takes place in 1900 but the story is 'framed' by the older Leo recalling events many years later.

Pre-reading

To increase general confidence and learner-motivation some work is often best done before any reading is expected. Here are some suggestions:

1. Build up interest in the themes of the novel:
   e.g.

   i) as star signs play a significant part in the novel, ask students what their sign is and what it means:

   ii) Bring to the forefront the socio-cultural context of the text by asking the students to discuss such phrases/statements as:

   Europe 1900 (What does it suggest to you?)
   In England, public schools are private schools

2. Get students to predict the novel's story-line. For example, you might discuss in groups what can be inferred/guessed from:

   i) the opening sentence of the first chapter and the final sentence of the last chapter:

   "The eighth of July was a Sunday and on the following Monday I left West Hatch."
   "I remember very little more, but somehow it got through to me, while I was still at Brandham Hall, that Ted Burgess had gone home and shot himself."

   ii) the opening sentences of the Prologue and the Epilogue:

   "The past is a foreign country: they do things differently there."

"I turned in at the lodge gates, wondering how I should say what I had come to say, when the south-west prospect of the Hall, long hidden from my memory, sprang into view."

3. To help students get a sense of the whole without giving too much of the plot away, ask students to skim through and find:
   - the narrator's full name
   - his date of birth
   - his ambition
   - where his family live etc.

Alternatively, give out all the characters' surnames and ask them to find the first names, sex and age (if possible). Similar tasks can be set to discover more about the narrator's school, the time-frame of the novel, who belongs to which class, where the characters live, what they look like etc. The information should be readily accessible and in order to discourage students from reading (at this stage), too much subtle inferencing shouldn't be expected.

Tasks while reading

To maintain interest, tasks are better focused on content rather than style (i.e. what the text is about rather than how it's made). Such tasks might include,

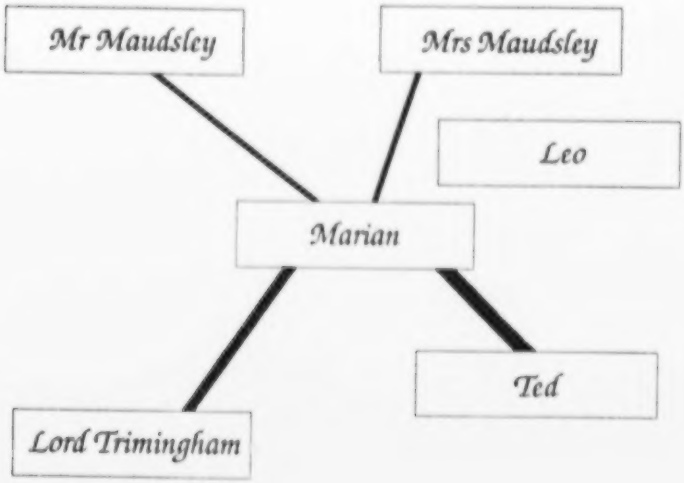
1. Categorizing tasks. As the students read ask then to divide the characters into some of the following categories: major/minor characters; good/bad; those you like/those you don't like etc.

2. Tasks where students (individuals or groups) 'take responsibility' for individual characters (perhaps for a major character introduced early and a minor character introduced late). Each group or individual might be expected to do such things as:

   i) answer questions from the other groups about e.g. 'their' character's thoughts, feelings, motives etc.

ii) make a chart to show the strength of his/her feelings for others.

For Marian, it might look like this:



iii) keep a diary for the character

iv) compile a list of 'their' character's likes and dislikes

v) establish a quotations bank (the quotations can then be pooled, shuffled, re-matched with the characters and discussed). Some 'Go-Between' quotations might include:

"Warmth was not in her nature"

"You're all dried up inside"

"Her eyes were always fiercer than her mouth"

"a bit of a lad"

"something stable in his nature"

vi) make a graph to trace a character's fortunes (a very good activity when teaching Shakespeare's *Macbeth*!)

3. Tasks which focus on the action (plot). For example, you might ask students to

   i) go through the novel and cross out the parts which are not essential to the main plot (Yes, really!)

   ii) sequence a jumbled series of actions as they occur in the novel

   iii) divide the chapters into those that focus more on action and those that focus on inner development

   iv) make a plot chart in groups.

4. Tasks which focus on the book's 'ideas'. For example, ask students to

   i) find one sentence which expresses an idea described by each of these headings:

      Time
      Society
      History
      Magic
      Love etc.

   ii) divide the ideas into those which are expressed explicitly and those which are embedded in the action

   iii) divide the ideas into other categories: eg pessimistic/optimistic; new/conventional; those you agree with/those you disagree with.

It's true that most of the tasks so far mentioned assume more of a global than a segmental approach. If you are working through a text chapter by chapter/act by act then you might ask students to do such things as:

i) Correct an incorrect chapter-synopsis. For Chapter 23 an incorrect synopsis might be:

"Mrs Maudsley catches Leo giving Marian a note. She questions Marian, but Marian escapes. There is a storm and Mrs Maudsley discovers that Marian is at Nannie Robson's. Leo drags her with him and there discovers Ted and Marian making love. Marian shoots herself."

ii) Choose the correct synopsis from three which are possible

iii) Write the middle part of a synopsis having been given the beginning and the end.

There are many other ideas along similar lines you can no doubt think of for yourself.

Post Reading

At this stage some more extended activity might be appropriate. For example, ask groups of students to

i) prepare the 'story-board' for a promotion video used to advertise the book

ii) re-write an incident from the book from the point of view of a minor character (e.g Lord Trimingham after Ted Burgess has shot himself!)

iii) prepare an outline of film script; in the case of *The Go-Between* compare your version with the film itself (on video?)

Working with long texts can be a chore but, imaginatively done, it can be very generative and productive.

(I would like to acknowledge my debt to those teachers - and professors! - in Guwahati, India who suggested some of these ideas)

Soup and dumplings: tacit knowledge in teacher training

Peter Maingay, *Bell School Bowthorpe Hall (Norwich)*

I asked, and tried to answer, two questions in my talk:

1. What can trainers and teachers do to make ritual and formulaic teaching strange?
2. Can we and should we, as teachers and as trainers, try to articulate tacit knowledge?
   If we can and should, how do we do it?

Before I could get down to answering these two questions, I first had to sketch in some of the background. I had to explain what I meant (not necessarily the same as "what is meant") by four ideas:

a. soup and dumplings

b. tacit knowledge

c. ritual and formulaic teaching

d. making strange, or defamiliarisation

For the first two I quoted from an article written by Collins, Green and Draper, entitled 'Where's the Expertise?: Expert Systems as a Medium of Knowledge Transfer', in Ed. Merry M. *Expert Systems 85* (C.U.P. 1986.)

> "The purpose of an expert system is to enable an "unskilled" end-user to do things that previously only an expert would do. The expert system stands between the expert and the end-user; it is a vessel into which the expert pours knowledge and from which the end user takes knowledge. To get straight into the metaphors, this knowledge is like chicken soup with dumplings, and the expert system is like a colander; with all known expert systems, the dumplings get transferred, but the soup is lost. The dumplings are the readily explicable facets of

> knowledge such as factual information .... whereas the soup is the .... non-articulated but 'taken for granted' practices and 'ways of going on'... I will refer to the soup as 'tacit knowledge'."

My interpretation of 'tacit knowledge' (a term most closely associated with M. Polanyi, in particular in his book *Knowing and Being*) will, I hope, become clearer later in this article.

Ritual teaching and *formulaic teaching* are terms I have coined to describe what appear to me to be two separate, but probably not separable, phenomena in any classroom. To ritual teaching I lend a negative association: it is those teaching practices that have become fossilized, that have lost touch with their underlying principles. It is, for example, behaviour such as eliciting which is done, not because there is an informed reason for doing it but because the teacher has done it for a long time or because it is apparently "a good thing to do". It is not done selectively and appropriately. Formulaic teaching, on the other hand, has a more positive association. We cannot think through every move of every lesson we teach: certain practices have to be automatic and unthinking. Only by developing chunks of formulaic teaching, during which we are, as it were, on automatic pilot, can we teach as much as we do, as well as we do. If we didn't have access to this capacity for making parts of our teaching formulaic, we would soon leave the profession, utterly drained. Again, my interpretation of ritual and formulaic teaching will, I hope, become clearer as this article progresses.

Finally, *making strange* or defamiliarisation: for this concept I will again resort to quotation.

> "Indeed, images and all other purely literary devices such as phonetic patterns, rhyme, rhythm, metre, the use of sound not to 'represent' sense, but as a meaningful element in its own right, were assigned by Shklovsky to one central use: that of 'making strange' (ostranenie). According to Shklovsky, the essential function of poetic art is to counteract the process of habituation encouraged by routine everyday modes of perception. We very readily cease to 'see' the world we live in and become anaesthetized to its distinctive features. The aim of poetry is to reverse that process, to *defamiliarise* that with which we are overly familiar, to 'creatively deform' the usual, the normal and so to inculcate

> a new, childlike, non-jaded vision in us. The poet thus aims to disrupt 'stock responses', and to generate a heightened awareness: to restructure our ordinary perception of 'reality', so that we end by seeing the world instead of numbly recognizing it: or at least so that we end by designing a 'new' reality to replace the (no less fictional) one which we have inherited and become accustomed to".

This long quote from Terence Hawkes' *Structuralism and Semiotics* (Methuen, 1977) describes perfectly what I see as one of the key functions of a trainer: to disrupt stock response so that teachers see old practices anew. For 'poet' in the last few lines, read 'teacher trainer'.

In order to throw more light onto the questions I was asking about teacher training, I then looked at a situation that is, in many ways, parallel to or analogous with teacher training: language learning. There are two directions in language learning. The first is from awareness to 'beyond awareness'. At an early stage in language learning, a learner is 'aware' of everything: every choice of sound, word, structure, expression is consciously made, and as a result the learner's utterances are inevitably laboured. These linguistic forms (and the automatic skills involved in making new sound) have to become so familiar that they are 'performed' without conscious thought. This first direction of language learning, then, is from conscious awareness to automatic, unconscious 'beyond awareness'.

The second direction is, not surprisingly, the opposite: from 'beyond awareness' back into awareness. The language learner learns chunks of unanalysed language - formulaic language - which at some point benefit from an airing. They need to be broken down, decomposed, into their constituent parts so that the language becomes generative. For example, when I learned Italian informally in Italy, I rapidly learned the vital chunk of language, for use in a bar, "mi da un.." (give me a ..) as one unbroken-down piece: 'mida' served its purpose. I got my beer or sandwich. It wasn't until later that I realized I was using a very useful and generative 'structure': an imperative form with a pronoun, that could generate an infinite number of correct utterances. At this point I was fishing an unconsidered piece of language out of 'beyond awareness' and

into awareness (to be followed, no doubt, by a re-sinking of the chunk back into 'beyond awareness' once the airing and examination had taken place).

The analogous situation of language learning helps us to see the need for the asking of that first question - what can trainers and teachers do to make ritual and formulaic teaching strange? Trainees, particularly on pre-service courses, learn new skills in discrete bits and pieces. This is synthetic learning that leads, eventually to fluent performance and the subm...ging of these conscious skills into unconscious and formulaic behaviour that is beyond awareness. For example, a trainee might learn a series of steps in a procedure known as presenting new language - providing a context, modelling the new language, drilling chorally and individually, checking understanding and so on (each of these steps could, in turn, be broken down into smaller pieces) - which, at first, would result in a stuttering, disfluent piece of teaching behaviour. But as the procedure becomes more familiar, so it becomes less conscious and more fluent. Part of the procedure, but not all as a rule, sinks beyond awareness.

Paralleling the opposite direction in language learning, trainees will often mimic chunks of teaching behaviour. They will take on board whole routines without ever asking why, without querying the rationale, and their performance of this behaviour becomes a ritual, an unthinking imitation. Such fossilized teaching behaviour will benefit from an airing, just as my 'mi da un .....' did; it needs to be brought back into awareness (or simply 'brought' without the 'back') for deconstruction or defamiliarization. For example, the wholesale and unquestioned adoption of the idea of jigsaw listening or reading might well benefit from an examination of why it used, why it appears so handy a procedure. The result of this re-examination may not be any radical change in teaching behaviour (though this might well be the result), but it will at least cause a reappraised and a fresh awareness.

Before moving on to the parallels relating to my second question, I then attempted - at last - to answer my first question: what can we do to defamiliarise? My question included both trainer and teacher, as I feel that though the trainer may provide the initial impetus, it is the teacher who needs to provoke defamiliarisation often and

always. My answers are brief, and need expansion in another context:

1. Novel approaches to training sessions - for example, making pre-service trainees see something they have always taken for granted, reading, completely anew by getting them to read in a totally strange language; making in-service trainees see an 'old' topic, such as classroom management afresh by means of loop input (see Tessa Woodward's recent Pilgrims publication, *Loop Input*), whereby the manner or mode of a session is in fact the content, using analogy; recategorization (I gave, as an example of this, the fact that there are, apparently, 18 separate paroxysms the body experiences: coughing, yawning, and sneezing are three of them. Finding the other 15 is not only a good party game, for very close friends, at least - but is also a way of seeing the body in a new light. The kaleidoscope of our knowledge of certain aspect of the body is shaken to cause a new configuration and consequent defamiliarisation. I left it to my audience to think of parallel recategorization activities for teacher training).
2. Reading widely, away from topics directly relevant to language teaching and linguistics, with a mind open to interesting links that might throw fresh light on stale areas. (Mixing metaphors is also a way of defamiliarizing!).
3. Breaking rules (see John Fanselow's book of that name, Longman 1987) - deliberately doing things differently in class to see the effect.
4. Generating critical observation that will lead teacher to view their practices afresh (see my paper "Observation for Training, Development or Assessment?" in *Explorations in Teacher Training* Ed. Duff, Longman 1988).
5. Action research

I then moved back to the parallel with language learning and looked at the second question: can we and should we, as teachers and as trainers, try to articulate tacit knowledge? If we can and should, how do we do it?

A student learning a foreign language possesses a great deal of tacit knowledge about language and social behaviour in general, and about his first language (and social behaviour in that culture) in particular. It is knowledge that will almost certainly not have been articulated before - knowledge of the role that stress and intonation play, for example, or knowledge of rules of interactional behaviour - rules of turn-taking in conversation, are typical of tacit knowledge we all possess to varying degrees, but have never learned explicitly or have never articulated in any way. Bringing some of these areas of unawareness to awareness is something that many teachers deliberately do so as to make students more conscious of how important they are: deconstructing behaviour so that it is more accessible for learning, prior to its subsequent absorption into 'beyond awareness'. This is obviously a contentious issue - not all will agree that such airing of tacit knowledge is of value - hence my *'can we and should we* ... try to articulate tacit knowledge?' I feel that in language learning it is of value for two reasons: first, you do not acknowledge the need for the learning of skills in such areas as intonation and conversational behaviour, to name two of the most obvious and crucial areas of tacit knowledge relating to language learning, until you have seen what an important role they play. Awareness of their different realizations in two languages is an essential stage in the reduction of ethnocentricity - something all language teachers, particularly but by no means exclusively, those working with younger learners, see as a valuable by-product of language teaching and learning. ('By-product' may well be seen by some as too weak a word: in many situations, the reduction of ethnocentricity will be seen as the chief reason for language teaching/learning).

And the parallels in teacher-training? Trainees, whether pre-service or in-service, bring with them a wealth of tacit knowledge, whether it be in the area of language and interactional behaviour (precisely the same areas as for the language learner) or whether it be in the art of methodology - classroom skills. An article in the Education Guardian last year, entitled 'Veterans Show the Way', talked of how experienced teachers could spot trouble coming, and stop it before it broke out; the article went on to say: "It's important for experienced teachers to get into the habit of

articulating what they do. Teachers are seldom asked what they do well ... teachers should be trained to examine their skills and then pass them on". In a way, this is exactly what trainers do: they examine procedures teachers take for granted, so as to present them to trainees, whether pre- or in-service, in ways that make them clear or fresh. This is most obvious, perhaps, in the arduous business of setting teaching practice points on an RSA Cert. TEFL course - and it was this that came to mind when I met the soup and dumplings metaphor quoted at the beginning of this article: as you, the experienced teacher, struggle to explain clearly and logically a procedure you have performed many times before, so that an inexperienced trainee can do that same thing in class, you realize how much of what you do is soup and how little is dumplings; that the colander of "T.P. points" lets a great deal of tacit knowledge, the soup slip through the holes.

While it is true that too close attention to particulars, an exhaustive description of what to do, is both impossible and undesirable (undesirable in the sense that particulars can paralyse: a pianist paying too close attention to fingering during a concert would lose all fluency. Polanyi calls this 'curtailment of meaning by alienation'), I personally believe that there is a place for experienced teachers, whether as trainers or as participants in INSET, to unearth tacit knowledge, articulate it and share it with those less experienced, which finally brings us back to the second question - how do we articulate tacit knowledge?

At this point, my 2 questions collapsed into one: the process of defamiliarisation will often cause tacit knowledge to be thrown up into awareness, and thus become available for articulation. If articulation of certain areas of tacit knowledge is judged to be of value, then the disrupting of stock responses that I have suggested is so important a skill for trainer and teacher alike will produce the tacit knowledge: it will be raised to awareness, available for examination and discussion.

My talk, I hope, did precisely what I was talking about: that is, it raised to awareness issues that for most teachers, trainers and trainers of trainers are normally tacit, beyond awareness, formulaic or ritual. It may even have converted some of the soup into dumplings - or at least reduced the size of the holes in the colander.

The setting up and use of a self-access study centre

Judy McCall & Sally Bott, *Bell School Cambridge*

Needs

Originally a small library was set up in a large classroom, starting life with a small collection of books, worksheets, magazines and newspapers. A separate room contained tapes for listening, but there were no facilities for self-access speaking or computer work.

At this stage, no classification scheme or cataloguing system had been introduced.

Tutors began to timetable classes for a session in the library and the listening centre each week and it became clear that students would benefit from a more individualized approach to their studies, complementing their class work.

However, there were problems to overcome, the lack of space and insufficient resources led to frustrations on the part of students and staff. To progress, we needed to expand and therefore it was decided to design a Study Centre.

Research

Before making any decisions, the needs of students, tutors and library staff were assessed, and with guidance from the senior management on the long-term policies for the school, I was able to formulate a design to present to a committee.

I visited a wide range of libraries, considering their approaches to layout and presentation and consulted library suppliers for ideas on storage, shelving and furnishings. At all stages I was in consultation with the architects.

What exactly did we need?

The centre had to provide both library and study facilities. It needed to have a sense of order so that students would quickly be able to find their way around; a comfortable, non-threatening

atmosphere, a feeling of space and light. Emphasis was placed on visual presentation. The layout chosen was deliberately traditional - a central aisle with shelving forming natural divisions to provide privacy and reduce noise and distractions.

The Self-access materials are housed attractively in a large bay, easy to access and clearly labeled. The tapes are stored horizontally so that titles are easy to read, with books above and worksheets in browser boxes below.

The atmosphere in the centre moves from noise to quiet, with a separate room designated the Quiet Room at the far end. Another room offers privacy for pronunciation and speaking practice.

Setting up

It took about one year to set up the centre, formulating the classification schemes, reclassifying and repackaging existing stock and purchasing new books.

Sections

i) Reference

ii) Lending Library

iii) Self-Access Materials

iv) Newspapers/Magazines

v) Staff Library

vi) Further Education Information

Self-access materials

Main Sections:

- Grammar
- Vocabulary
- Reading
- Writing
- Listening
- Speaking
- Pronunciation
- Examinations
- Translation

Materials are classified according to main skill or focus, and sub-divided numerically within each main section:

eg. L Listening (general)

L1 Dictation

L2 News/Current Affairs

L3 Talks

L4 Stories

Within the notation is a level code and accession number:

eg. G6 - 310

G = Grammar

6 = Adjectives

3 = Intermediate

10 = Item No 10

Materials are colour-coded according to level for easy access.

A limited number of books and tapes are issued from the library office to overcome the occasional problem of security. After use, students place the materials in the "returns tray" . A record is made of the use and items re-shelved in order.

We now have a computerized database recording full details of our self-access materials and from these we produce title, author and subject card catalogues and also bound catalogues and specific listings for staff and students.

Current developments

We are currently setting up a computerized information-retrieval system for all resources in the school. Within the Study Centre itself, the next areas for development are setting up self-access video and the ESP sections, and the expansion of the non-fiction sections to meet the ever-increasing needs of topic-based classwork.

Uses of the study centre

1. Introducing Students

During their first week every class is given a brief guided tour of the Study Centre by the librarian. However, in order for students to have confidence in finding and using the resources, they need practical experience.

To provide this, teachers have devised a number of orientation tasks which familiarize students with the layout of the centre and test their ability to access materials via catalogues, contents pages and indexes. A follow-up discussion may be conducted, with students drawing up a list/diagram of activities they can do in the Study Centre for future reference.

We must consider the educational background of our students. Some may lack even the most basic reference skills, while others are university graduates. We need to be sensitive in our approach. The purpose of these introductory activities should always be clear to the student. In our experience they will strongly resist any learner-training activity which they feel to be patronizing.

2. Class Use

For every class, one period each week (90 mins) is timetabled to be spent with their class teacher in the Study Centre. The aim here is to provide students with an opportunity to work alone, while at the same time having a teacher on hand to help with any problems or questions which may arise. We hope that sampling the materials available will motivate students to use the centre in their own time.

Initially, Study Centre lessons may be teacher-directed to focus students' attention on particular areas, but later they are likely to become more self-directed. To help students to assess their progress they are encouraged to set their own objectives either for single lessons or the whole term. The teacher's role is to guide and encourage students to spend this time productively as they take on responsibility for their learning.

These lessons offer an opportunity for teachers to hold tutorials with students, giving feedback and advice on their progress and sometimes "counselling" on non-academic matters.

The Study Centre also provides an invaluable resource for topic-based work both for teachers and students. Many classes have been involved in individual or group projects, allowing them to extend their English while following their own areas of interest.

3. Self Access

The prime function of the Study Centre is of course to offer a range of facilities through which the students can improve their English alone. Self-access materials are designed to be self-explanatory. teaching the students stage by stage. Most items have a built-in check, to enable students to monitor their progress.

These self-access materials have proved very popular with students. However, some doubt remains as to how and why students use these materials. Few will follow-up or repeat an exercise in which they have been unsuccessful. It seems these materials are being used to test rather than teach.

One proposed remedy to this is the production of a series of "pathways", designed to lead students to and through the self-access materials. For example, a diagnostic grammar test which students will be able to mark themselves. The results will indicate grammatical weaknesses and lead on to a variety of appropriate self-access materials.

Receptive skills lend themselves easily to a teach-test-check formula. Productive skills rarely have "correct" answers. Recently produced fluency activities have instead provided a written or spoken model as a reference for students, and guidelines are given to help them to monitor their performance.

A recent experimental class in self-directed learning offered students the opportunity to "opt-out" of some of their regular classes to spend time working on their individual needs in the Study Centre. This proved very successful and according to the results of the end-of-term questionnaire none of them became bored with sitting in the Study Centre!

4 Success?

The Centre is well-used and to that extent it has certainly been successful. In the Study Centre students have an environment

which can enrich their learning experience and, it is hoped, provide a basis for further independent learning.

Our experience so far has brought to light a number of issues which need further consideration:

a) How can we encourage those who are not readily motivated to work alone to make use of these facilities?

b) How can teachers make best use of their Study Centre lessons? Should we allocate tutorials to another slot in the timetable?

c) How can we encourage students to use self-access materials for teaching rather than testing?

Ever since the Study Centre opened, the school has concentrated on developing the resources within it and devising methods of bridging the gap between classroom and Study Centre. The two are not independent, but should complement one another, the Study Centre offering a means of extending the range of class activities as well as providing invaluable self-access materials for use on an individualized or self-access basis.

Evaluating a teacher development programme

Keith Morrow, *Trust Education Adviser*

These ideas were presented and discussed as part of a workshop called "Teachers in an international network: a structure for co-operative experience and learning" in which I took part with Christoph Edelhoff (Hessisches Institut fur Lehrerfortbildung) and John Roberts (Bell School, Bath).

For a number of years the Bell Educational Trust has been collaborating with HILF to provide courses in the UK for practising teachers of English from secondary schools in Hessen. Broadly speaking, these courses have two sets of aims: the first is to offer participants a set of structured opportunities for direct and genuine encounter with the culture of the foreign language community (English) which they represent in the classroom; the second is to use this as a means of working on the teachers' attitudes towards learning and their perceptions of what it means to be a learner. The work done towards the first set of aims is described in John Roberts' booklet in this series "Cross-cultural Inset". This paper is concerned with the rationale behind the second set of aims and the attempts we are making to evaluate the effect such work has on the teachers involved.

Attitudes and perceptions can only be developed indirectly; it is clearly fruitless to instruct people to change the way they feel about things, and difficult even to ask them to embark on activities which they feel are designed specifically to bring about an attitude change. A more indirect approach is therefore necessary, in which participants are offered the opportunity to take part in activities which are perceived as inherently valuable, and then to reflect upon and articulate what they have personally "learnt" from them. The context for these activities is direct contact with British people, and direct experience of aspects of living in Britain today; the value of the activities is the insights the learners can gain from the experience as well as the "knowledge" they can acquire.

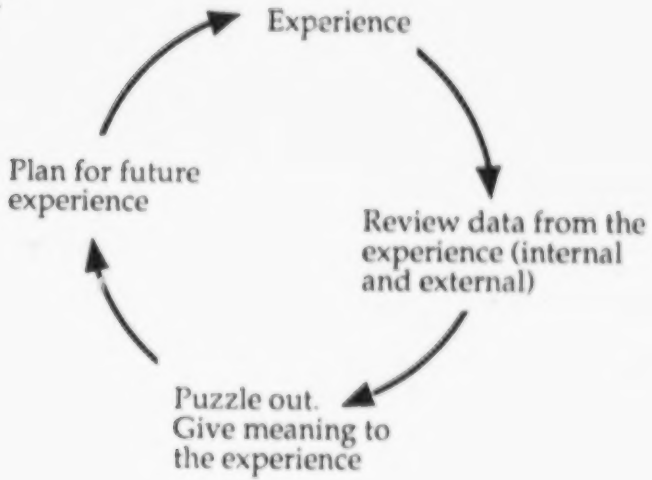
The insights with which we are concerned are largely to do with the process of learning in general, and language-learning in particular. Taking part in a structured sequence of activities (see John Robert's booklet in this series referred to above for further details of the activities) allows the participants experience of e.g.:

- working without direct supervision
- risk-taking
- self-monitoring
- goal-setting
- learning by trial and error
- working with peer support

etc.

These are precisely the hallmarks of the "autonomous" learner, the development of whom many educationalists now see as the goal of education systems. Yet for most teachers they remain empty concepts; only through experience of working with and through them can they become real. This distinction between working "with" and working "through" concepts is a central one in the kind of experiential learning which is involved here; it relates to the difference between learning "by" experience, which is often unplanned, unstructured and unconscious, and learning "from" experience, which involves an explicit recognition and articulation of the stages and processes involved, as well as of the outcomes achieved. Some of the steps in learning "from" experience are set out in Fig.1.

Fig.1.


Experience
Review data from the experience (internal and external)
Puzzle out. Give meaning to the experience
Plan for future experience

The importance for effective experiential learning of conscious reflection on the activities undertaken is one dimension of evaluation on a course of this sort. It is evaluation by the individual participant for the individual participant as a part of the individual's learning process. But there are at least two other dimensions of evaluation which we need to take account of.

The first is institutional evaluation. At its simplest level, this means being accountable both to the funding authorities (in this case the Hessisches Kultusministerium) and the organizing authorities (in this case HILF and the Bell School) for the time and money which is invested in courses of this sort. The second is professional evaluation. At the moment ideas of the sort embodied in this course are still peripheral to mainstream language-teacher education and development; if they are to have a wider professional impact they must be evaluated. For both these kinds of evaluation, what is important, crudely put, is to show that the courses work. Yet this, of course, is extremely difficult to do. How is "success" to be measured?

It is clear that quantitative, "scientific" methods of evaluation have little to offer in the investigation of what is essentially a qualitative process, and furthermore one which relates not just to the period of the course itself, but to the effect such experiences have on the career-long development of the participants. We have therefore been looking at the use of participants' testimony about the impact of the courses on their perceptions and their practice.

A preliminary series of follow-up interviews has been conducted with a group made up of participants on these courses throughout the past eight years. In most cases the results have been extremely positive, and in some cases quite striking:

"For N.K. the course was a crucial event; he learned not to be shy, how to listen, how to do things. As a result he took a group from his school on a similar trip to Windsor. The whole event had an enormous effect on his pupils' English and on their attitude to the country and language."

It could be argued that this is a trivial way to investigate the effectiveness of a programme; but even large-scale programmes involve individuals. As a guide to what has been achieved on a course which emphasizes personal development, it is individuals' judgements which matter. We are now working on ways to capture, collate and report judgements from a much larger sample of course participants.

'Anything I can do ...'

Margaret Pearson, *Bell School, Cambridge.*

The ninety minute Workshop planned under this title was cut down to an hour to allow time for a meeting to promote a new I.A.T.E.F.L. Special Interest Group in Literature, so some of the activities I'd hoped to include had to be curtailed or abandoned to fit into the shortened session. (Incidentally - or perhaps importantly - the SIG is now in being, and I hope that some of the papers in this collection will encourage readers to join it.)

My Workshop was designed to offer encouragement and support to teachers fairly inexperienced in using literature in the language classroom. During the first fifteen minutes we looked through worksheets and prompts for exercises I have tried and tested with students and teachers in the UK and abroad. These were all based around poems, since verse rather than prose is the medium teachers sometimes find 'threatening'; they were all learner-centred and designed for students' active involvement in the classroom; and their main aim was to use literary texts as both resource and stimulus for adding variety to the content and methodologies of integrated language programmes for students working at intermediate level and above.

The exercises were based on the following poems:

1. "Reported Missing" by Barry Cole
2. "Lying in a Hammock at William Duffy's Farm in Pine Island, Minnesota" by James Wright
3. "The Thought Fox" by Ted Hughes
4. "The Months" by Christina Rossetti
5. "Child on top of a Greenhouse" by Theodore Roethke.

I chose them to remind teachers that many activities they are used to practising in their language classes can be adapted for use with

literary texts, and to show that such texts can be exploited in a number of ways for general language improvement in writing, listening and speaking as well as in reading. For example, some 'ordering' and 'language analysis' exercises on The Thought Fox were followed by a task in which students watched a Schools' Television Programme and listened to Hughes himself reading his poem and also talking about its composition. Hughes' edited version of the script was also available and students' interest was quite readily engaged in working on the differences between the spoken commentary and its written counterpart.

Lead-in exercises for the Cole poem first compared the language needed to describe the same person in her passport and in a phone call to the police station to report her as a 'missing person'. Students were then given the poem to read and had to work in pairs to produce a scripted dialogue from it. One pair was invited to 'perform' their short play to the others. This involved decisions about interpreting the poem (does a real policeman say, 'Would you give me a simile?' and if he doesn't, then what does the title of the poem mean and can the whole poem support a variety of interpretations of meaning?). Such exercises may then open up into a discussion about the difficulties of communication between people of different professions or cultures or generations; or the teacher may want to compare, say, Pinter or Beckett's treatment of the same theme.

Wright's poem was used first to involve students in the sharing of memories of a pleasant summer's day. A follow-up exercise turned on withholding the final line of the poem and inviting predictions about the five words needed to complete what might have seemed a purely descriptive picture of a lazy afternoon. The poet's own words: 'I have wasted my life' have usually provoked surprise, at the least, and occasionally anger! They have certainly led on to a closer study of the text, and to discussion about differing attitudes to spending and wasting time.

And so on... Exercises such as these are staple fare in most of our classrooms; the only new ingredient is perhaps the choice of poetry as their stimulus and resource.

During the rest of the session we worked as a group to practise, produce and evaluate classroom tasks based on a poem I'd come

across just a few weeks before the Conference and had decided to try out for the first time in the Workshop. Here it is. I chose it for its universal theme of life from the cradle to the grave, (and beyond?), for its ambiguities, and because I found its challenges, both linguistic and literary, genuinely stimulating.

Growing Out

We enter empty-handed, empty-hearted,
Freckled only by chromosomes and genes,
Novice-naked
(Born on Monday)

World, busy gossip, bustles up
Furnishing parents, a name,
A place in the sun
(Christened on Tuesday)

Parents erratically bombard us
With gifts - a rattle, love,
Uncles, words - tucking us in
To their particular nook.

The first growing out
Is easy. Bones shoot,
Teeth fall, appetites alter.
Parents officiate for us,
Handing down, or retailing
Through the columns of local papers.

Sometimes, if asked properly, they will
Deal with outmoded friends.

Growing out of parents
Is more expensive. Things
Of unquestioned presence -
A bed, a kettle, space -
Are suddenly unreliable;
They cost money.

We may also find we need
Someone to share them with
(Married on Wednesday)

These things, outgrown, become
Recriminatory. Best to consult
A specialist in division.
Who will slice accurately
Whatever is divisible:
House, money, children
(Ill on Thursday)

Finally we outgrow
Ourselves. Teeth and hair,
Being deciduous, drop;
Bones buckle and break;
Mind turns anarchist, body
Defects. Before long
We have grown out of everything
(Worse on Friday)

Free those who love you,
If you can, from posthumous
Distribution. Avoid
A cluttered end. Give
To the proper heirs before you go,
And celebrate your surrender
(Died on Saturday)

Grown out of all, you are now
Grown up. Empty-handed,
Empty-hearted, you have nothing
To hold you back
(Buried on Sunday)

Are ready to grow.

U. A Fanthorpe
From 'Standing To'
pbd. Harry Chambers/Peterloo Poets 1982

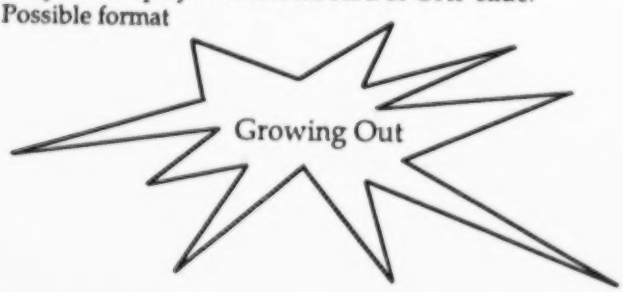
Here are the lead-in exercises, offered in draft form for comment and improvement:-

Some suggested pre-reading exercises

(For the teacher)

1. Brainstorm ideas, associations, predictions from the title of the poem displayed on blackboard or OHP slide.

- Possible format



- Invite students to write on board or slide their single words, phrases, sentences.
- Offer picture prompts if inspiration lacking.
- Using ideas offered by class follow-up with vocabulary extension on 'outgrown', 'outgrowing', 'growing out of', plus other phrasal verbs eg 'grow on', 'grow up'.

(For the students)

2. In pairs/small groups share examples of:

things
activities
tastes
ideas
people
} you've grown out of

- Discuss wether the list you've made would be very different from a list provided by your parents (or your grandchildren?)
- Feedback to main group

(For the students)

3. In pairs/small groups discuss what is the expected lifespan of men and women in your country.
   (Teacher could fill in Biblical idea of 'three score years and ten' and /or Jaques' 'Seven Ages of Man' from 'As YouLike It.')

- On the chart below fill in one example of 'growth' and one of 'decay' for each decade. Two possible examples are given for you, though you may well want to disagree with them!

	Growth	Decay
0-10 yrs		
10-20		
20-30		
30-40	permanent relationship with partner	
40-50		
50-60		failing memory
70-80		

We tried the brain-storming task 'unseen' and felt it might well need the support of picture prompts. For example, I wonder how many students would produce the nice response of 'Growing out your roots', which one native speaker gave me! Obviously no class would work on so many pre-reading tasks, but the variety of activities was thought useful, particularly in Q.2 and Q.3.

After evaluation of the pre-reading tasks and discussion about the best ways of presenting the poem to students, the participants divided into six groups and worked together on the text. Each group was given an O.H.P. transparency and invited to produce one or two follow-up exercises and also to comment on any one of the fairly standard comprehension questions I had produced to help guide and check understanding. These are some of the ideas offered by the groups:-

1. Explore comparisons of the theme in other media: e.g. a painting by Munch or pieces of music suitable for the seven ages of man.
2. Remove the nursery rhyme lines and see where students would choose to insert them. This 'jig-saw' exercise could be further exploited by cutting the poem up into separate stanzas and letting students first try to order them correctly.
3. Remove the last line and discuss whether it could be put in at any other place in the poem.
4. Make a transparency of the whole poem. Reveal it stanza by stanza up to line 29 (appropriate to this point to the experiences of adolescent students); invite predictions about what will follow, before revealing the rest of the poem.
5. In groups choose one topic word to stand for each 'day' and compare the different choices.
6. Make a graphic representation of the poem: eg a spiral, either opening out or closing in at the end, depending on whether you feel the poem itself opens up or closes down...

It was interesting that each group came up with different ideas, and it was only the pressure of time that stopped the flow of more. The last line of the poem provoked interest and challenge, and our

discussion about its meaning seemed to justify the point that one stimulating poem can be a valuable resource for the classroom. The exercises we devised gave us something to take away and adopt or adapt for our own teaching situations, and it was generally agreed that together we'd done quite a good job. (A splendid justification for group work, of course!) We should have liked to talk longer about some of the problems of selecting material, but there's always the next conference, and now of course the new S.I.G. group...

It's difficult to report on a Workshop: the main interest is in the doing of it (the process not the product if one likes the jargon) and I hope there was both 'pleasure and profit' in the activities we shared. And the title of the Workshop ought to disarm some criticism: it most certainly allows that 'You can do better'!

Resource books drawn on and recommended :

Carter and Long: *The Web of Words.*
Collie and Slater: *Literature in the Language Classroom.*
Gower and Pearson: *Reading Literature.*
Maley and Moulding: *Poem into Poem*

The Cambridge/RSA Diploma; teaching, testing or development?

Diane Phillips, *Bell School, Cambridge.*

This paper describes the Cambridge/RSA Diploma in TEFLA Pilot Scheme being run at the Bell School in Cambridge. It examines the scheme from the point of view of the tutors, the participants and the institution. The requirements and recommendations as laid down by the Cambridge/RSA regulations are examined and the course evaluated in the light of these factors.

A number of the trainees were filmed on video. In the video they give their opinions and feelings about the scheme under the following headings: motivation; the practical examination (observations); the written assessment (assignments and project); the written examination; the overall advantages and disadvantages.

Description of the course

Ours is a part-time course running from October to June. There are 4 hours of input per week for 3 ten-week terms. The practical observations take place in the trainees' classrooms. Provision is also made for each trainee to have up to 3 hours counselling, although in practice some need, and get, more.

Objectives of the scheme

When we look at the objectives of the Pilot Scheme as outlined by Cambridge/RSA we see that practical, 'real' experience in the classroom, development through experience, and a reduction in pressure on the trainees is emphasized. I was anxious to see whether the trainees, in particular, felt these objectives were being achieved.

Entry requirements and motivation

The guidelines state; 'It is stressed that any centre running an internally assessed course should be stringent in its entry

requirements, in order to minimize the chance of failure and to enable trainees to concentrate on their own development during the course. Ideally, course directors should only admit to the course those applicants who they feel will be able to increase their competence as teachers as a result of the course and achieve satisfactory standards in the assessed components.' We insist that entrants have at least two years' teaching experience in EFL. Another requirement is that they are employed in EFL at the time of the course. Probably as a result of these entry requirements the standard is high and the pass rate is generally better than average for the RSA Diploma as a whole. On the other hand, there are three trainees on this year's course who have failed other RSA Diploma courses (in some cases more than once). It was felt that the format of the scheme would suit them better. In all three cases the candidates are experienced teachers teaching in schools in Cambridge and giving satisfaction to their employers. It seems illogical to deny them the chance to improve their skills.

The trainees give two main reasons for doing the course: to get the qualification; and to increase their knowledge and develop their teaching skills. For some the schools they work for are paying for all or part of the course. Sometimes the offer of a permanent job is contingent on their doing the course. No-one, however, is doing the course simply for the certificate.

The assessment

Assessment is on a continual basis and is conducted internally. Each course has a moderator who ensures that standards are consistent throughout the RSA scheme.

The practical assessment

A minimum of six lessons per candidate must be observed by tutors, at at least two different levels, one of which must be elementary. The final grade for practical teaching is a summative assessment of performance. To gain a distinction for the practical teaching the final summative grade should be an A.

The trainees think the system is very realistic. They like the fact

that they are teaching their own class, with students they know well and within a course they have planned. They appreciate the detailed feedback they get on their lessons and the chance they get to build on their successes and correct their mistakes. The fact that they do not stand or fall by any one of the observed lessons means that being observed is much less stressful. I feel that we as tutors get a much more realistic view of the candidates' abilities and that we are not just seeing a one-off lesson.

The written assignments

There are 4 tasks (2,000-2,500 words). To quote the guidelines: " The tasks will be mainly practical. Tutors and candidates should treat the tasks primarily as learning experiences." The project (4,000-6,000) words allows for more in-depth research, combining the theoretical side with practical teaching experience. Up to four separate pieces of written work may be resubmitted. The written examination counts as one piece of work for resubmission purposes. To gain a distinction for the written components a candidate needs a grade A for four out of the 6 components.

The trainees feel the written assignments are hard work but very useful. Because of their practical nature the work can be tried and tested in the classroom immediately and often forms the basis of the teaching course. They are planned to fit in with the input sessions and are an integrated part of the course. The trainees like the idea that they are achieving the assessed components of the course as they go along.

The examination

The exam is set and marked internally and again reflects the content of the course very closely. Candidates are given notice of the general areas being examined a few weeks before the exam. There is one paper. Candidates are allowed to take in two reference books of their choice. They are not allowed to answer questions which are too similar to those they have addressed in assignments or projects. If a candidate fails the exam he or she is allowed to resit after a month.

The trainees feel the arrangement is much more realistic and less stressful. They think the restrictions reasonable and appreciate the fact that they do not have to 'question spot'; that the questions are based closely on work they have done in the course. It is much better for those who get very nervous in exams. Most would prefer not to have a written exam at all but one person pointed out that it encourages them to look at input sessions again and it directs and encourages their reading.

Disadvantages

It is difficult to keep up motivation for nine months; there are inevitable dips in morale. There is the constant pressure of time and the sheer exhaustion of coping with a course and a teaching job at the same time. Sometimes it is difficult to get 8 students in a class for assessment purposes. These are some of the difficulties mentioned. Though some trainees claimed there were no disadvantages!

From the Bell School's point of view the main difficulty is that the course is expensive to run. The tutorials, observations, detailed written feedback, setting and marking of the exam and the general responsibility to the trainees and to the scheme - this all takes up a lot of time which has to be paid for. So fees are high. However, the trainees do not cite this as a problem (perhaps because most are sponsored) and we have had no problems filling the course; there are 15 on this year's course. Another problem not mentioned by the trainees but one I am aware of is the 'two hats syndrome': being adviser and teacher on the one hand and assessor on the other.

Conclusions

The trainees feel very positively about the course. Words such as development, co-operation, building, self-fulfilment and realistic were used. On the video they all compare this course favourably with the schemes which include external assessment and they all liked the fact that assessment was on a continual basis. I find the

course onerous but satisfying and feel that the objectives as set down in the guidelines are being achieved.

In conclusion it can be seen that the Pilot Scheme is teaching the trainees valuable skills and insights, that it is viewed as a practical way of providing in-service training and that it can also be considered to be an important factor in teacher development.

Words, texts and feelings

Richard Rossner, *Bell Language Institute, London*

This short workshop was about using texts for language and communication practice at intermediate levels and above. It derived in part from my work on The Whole Story, an anthology of unmodified short, short stories in English, with practice exercises. The objectives were to explore some of the issues relating to the use of texts for foreign language (FL) teaching, to propose a list of some text-based activities within a framework and add to this list, and to see how useful the framework was when used to derive activities based on a new short story.

Some crucial ingredients for successful FL development

In order to set the rest of the workshop against some background, I began by mentioning some of what I see as 'crucial ingredients' for classroom FL development. Some of these seem to be implied by classroom second language acquisition research; others are personal beliefs.

First, the point that learners do not learn what teachers teach has to be conceded. This takes away any expectation that somehow learner 'output' can perceptibly match teacher 'input'. Once this is done, one can concentrate on the difficult task of providing tasks and language 'exposure' that is likely to assist language development across a normally heterogeneous group of learners. One of the most important objectives is likely to be the raising of learners' awareness about how language and communication works, as this at least provides a body of shared reference points and terminology. Another crucial ingredient is a reason that can be made explicit for each activity, and some intrinsic motivation. Learners need emotional or affective impetus as well as a sense of purpose and direction. Comprehensible 'input', whilst a rather mechanistic-sounding term, is clearly an ingredient without which

FL development cannot take place. The question is: how do we ensure that the most appropriate 'input' for our learners is selected. Finally learners need opportunities to use the FL in meaningful ways, and to 'rehearse' for this use if they need to.

The usefulness of texts

We agreed that texts were a readily available means of providing all these ingredients. If properly selected, they can provide excellent comprehensible exposure and excellent bases for meaningful opportunities to use the FL. They can stimulate both interest and personal response, and they can provide samples of language which can be focused on in awareness-raising activities. However, selection has to be sensitive. Bearing typical or actual learners in mind, texts need to be chosen that will stimulate interest and elicit responses and reactions. At the same time, they have to be sufficiently intercultural and non-specialist in appeal to be accessible and engaging, and of course the levels of intellectual challenge and linguistic difficulty have to be appropriate. In my view, this doesn't mean aiming the text at the 'middle' of the ability range represented in the group but a bit higher. In this context, 'authenticity' is a red herring and might well militate against these criteria. On the other hand, many published short stories (at least in English) seem to be eminently suitable.

List of activity-types

Most common text-related activities seem to focus either on the *meaning* of the text (or of little bits of it), or on *vocabulary* in it, or they aim to elicit some kind of *response* from learners. For this reason, the following grid separates these out and offers examples under each heading according to the type of stimulus in the activity or exercise. With a checklist like this, amplified to include teachers' other personal favourites, it becomes much easier quickly to develop exercises and activities to go with the text selected.

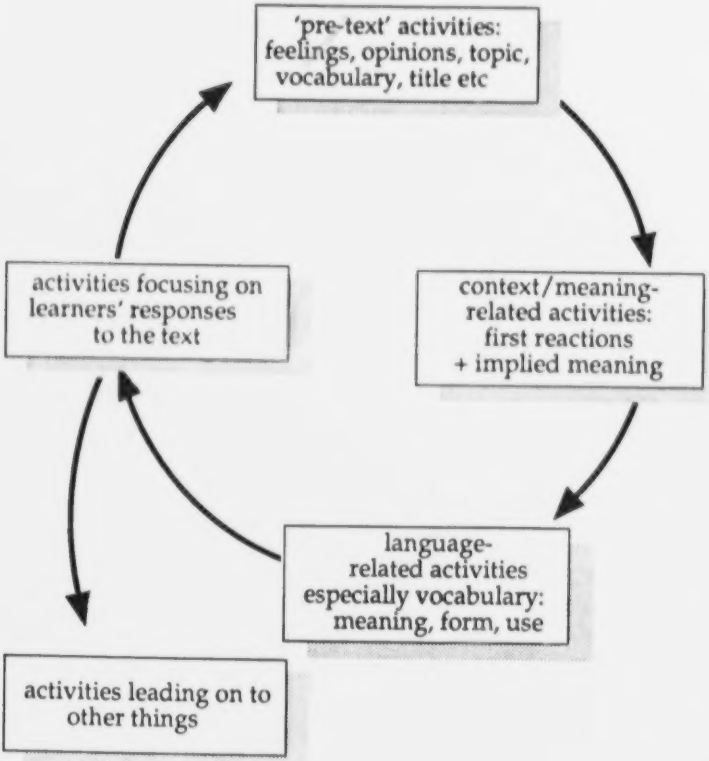
Texts, words and feelings: some exercise/activity types

Stimulus type	meaning	vocabulary	response
true/false, right/wrong	statements about content of text	(statements about word meaning or use)	statements of general opinion
multiple choice	factual meanings or implications of text	definitions, uses, etc collocations	possible reactions, associations etc
open questions	what/why/how etc: factual questions	('what does X mean? is it formal/informal etc')	what do you think? does it remind you of...?
fill-ins or completions	sentences about the text, inferences	sentences, passages lacking appropriate words from text or from box; alternatives	'I think Hamlet___' 'When I'm afraid I___'
elicitation (sentences)	'retell in your own words/summarise'	'what other words could you use to describe...etc'	'describe your feelings when...'
elicitation (paragraph)	letter, story, dialogue from point of view of one protagonist	(use of specific set of words exemplified in the text in a new context)	appreciation, personal report or parallel story
sorting/ranking matching	related to X/Y in the text, order of events, happened in A/B etc	words under headings, hyponyms, parts of speech etc. synonyms, antonyms, collocations	likes/dislikes associations etc
grids, tables, charts etc	notes listing events characteristics etc, sequence of events flowcharts	parts of speech, collocations, components of meaning, networks, connotations etc.	questionnaires

(brackets = less likely)

The Bell Educational Trust

It was then suggested that such activity types could best be used in a cycle, which is illustrated below:


'pre-text' activities: feelings, opinions, topic, vocabulary, title etc
context/meaning-related activities: first reactions + implied meaning
language-related activities especially vocabulary: meaning, form, use
activities leading on to other things
activities focusing on learners' responses to the text

Obviously, it is not necessary to go through the whole cycle with every text selected.

Participants then used the frame-work to develop an outline cycle of activities to 'exploit' a short, short story by Raymond Carver, 'The Father', or another by Jean Rhys called 'I Used to Live Here Once'.

Self-access in teacher training

Sue Sheerin, *Bell School Cambridge*

There has long been a movement in TEFL towards a more learner–centred approach to language teaching/learning. The profession has become - or is becoming - aware of learners as individuals with varying qualities, abilities and needs. We have become aware too of the importance of learner independence, realizing that unless learners assume responsibility for and become involved in their own learning, they are not likely to be very successful.

When it comes to teacher training, however, humanistic approaches which focus on the trainee as learner, do not seem to be much in evidence. Trainer-centred input/presentation sessions abound, often given by trainers who are themselves convinced of the value of learner independence and self-directed learning. The content of courses is laid down beforehand, often in such detail that the focus of nearly every lesson is known in advance. Why is there this tendency?

There are two reasons which spring almost immediately to mind. Firstly, many teacher training courses have external syllabuses, external assessors or external examinations. This is true of both pre-service training courses for non-native speaker primary and secondary school teachers of English run by Ministries of Education outside the UK, and it is also true of Cambridge/RSA Courses in the teaching of EFL to adults. The needs of the syllabus and the needs of the trainees do not always coincide - especially those being trained to teach adults whose own needs as learners are so diverse. The syllabus and the examinations are there, however, and so there is an understandable tendency for trainers to focus primarily on the 'course' and on participants only in relation to the course.

The second reason concerns the pressure of time. This pressure is doubtless felt on all teacher training courses but it is particularly acute on short, intensive courses for native speakers, such as those

which lead to the Cambridge/RSA Diploma and - even more so - to the Cambridge/RSA Certificate in TEFL. Courses leading to the latter qualification very often require people with no training or background in languages or teaching, to become EFL teachers in the space of four weeks, and to cope with teaching practice right from the beginning of the course. This inevitably results in a sense of urgency as everything is covered in a very short time. This can easily become the overriding concern of a course, and the quickest way to cover a lot in a short time is to structure and plan the input quite carefully. This means in effect that trainers are very much in control of these courses. There is undoubtedly lots of encouragement for trainees to respond, participate and become involved, but this response and participation will be within the framework of the course set up by the trainers.

External syllabuses, then, together with lack of time tend to perpetuate trainer-centredness in teacher training courses. There are, nevertheless, powerful arguments for focusing more on the trainees and trying to respond more sensitively to their individual needs in teacher-training courses. The arguments are very similar to those used in connection with language learners:

1. Teacher trainees come from different backgrounds and have varying amounts and kinds of experience. This is especially true of Cambridge/RSA Certificate and Diploma TEFL courses.

2. Trainees have different needs for the future. Some know exactly what kind of teaching situation they will be in, and they may be returning to, or intending to begin teaching in a very different context to that of the training course.

3. Trainees have different learning styles. For example, some are good at understanding and applying principles to practice. Some find that way of operating quite abstract, but they may be very good at recognizing and learning from good practice, and are then able to abstract underlying principles on the basis of what they themselves have experienced.

4. Trainees are learners too. As with any learners, there is a limit to the amount of new information they can absorb in four or six weeks. Many short, intensive courses probably exceed that limit

for at least a small proportion of the trainees. That is to say, that by the end of the course some trainees are no longer taking in the new information being presented to them. If, however, they themselves were more actively involved in learning by a process of discovery, they would be more likely to internalize and remember content.

5. If learner independence is important, trainee independence is vital. It should surely be one of the main objectives of any teacher training course that trainees learn to operate independently of trainers. This being so, the process of learning and the way knowledge and skill are gained, are as important as the fact of learning. Trainee teachers must learn how to learn if they are to become good teachers, since good teachers continue to learn about their subject and continually re-evaluate their teaching methodology throughout their careers.

6. Trainees have different personalities and will feel comfortable with different teaching styles and procedures. Many teacher-training courses do not allow for this. There can be an assumption that a certain style of lesson and a certain style of teacher behaviour is necessary for good teaching. Anne Malamah-Thomas, in Classroom Interaction (OUP), for example, sets the reader the task of considering the examiner's checklist for the Cambridge/RSA TEFL Diploma, used to assess trainees' teaching, in this light. As she and others have pointed out, the checklist does seem to imply a fairly prescriptive view of what good teachers and good lessons are like.

These, then, are some of the reasons for becoming more trainee-centred in teacher-training courses. Most trainers would probably agree that this is desirable, but how is it to be achieved given the constraints of time and external syllabuses? To what extent can self-access teacher training materials help us to make our courses more trainee-centred? To answer this question we need to consider three things:

1. What areas of teacher training can be dealt with on a self-access basis?

2. What kinds of activity or task are appropriate?
3. What are the different ways self-access material can be incorporated into teacher training courses? (Must they be relegated to 'extra-curricular activities' or is there a way they could be integrated into the course proper?)

In the light of these three questions, workshop participants considered different kinds of teacher-training materials, with a number of varying focuses, which could possibly be adapted for self-access. The five areas and the materials were as follows:

1. **Language analysis & the teaching and learning of grammar**
   a) A language analysis exercise and commentary from *Discover English* by Bolitho & Tomlinson
   b) A language learning problem (Novish) from *The Language Laboratory and Language Learning* by Dakin
2. **Classroom observation**

   A task from *Classroom Interaction* by Malamah-Thomas which focuses on error correction techniques using transcribed classroom data.
3. **Skills work**
   a) Speaking: two tasks from *Speaking* by Bygate
   b) Listening: a task from *Listening* by Anderson & Lynch
4. **Phonology**

   A series of tasks and commentaries designed to help native-speaking trainees discover how they make the consonants of English (Sheerin - unpublished)
5. **Making and using visual aids**
   a) An article on 'Visual Materials' by Byrne in *Teacher Training* (ed Holden), which describes an exhibition/display of self-access materials on using visual aids
   b) A written description of how to draw pin-men from *Visual Materials for the Language Teacher* by Wright.

In a (rather rushed) plenary at the end of the session, the consensus from the participants in respect of the three questions outlined above seemed to be:

1. Although grammar and phonology seem to be the most obviously suitable subjects for self-access work by trainees, there are many other areas of teacher training which can profitably be tackled on a self-access basis, eg the teaching of skills, classroom observation and teaching practice, making and using visual aids.

2. Self-access materials for teacher training can take many forms: awareness-raising exercises with commentaries; more open-ended tasks with commentaries; practical tasks (eg making visual aids or writing materials); videos of lessons with observation tasks (which, eventually, should be designed by trainees themselves); discovery tasks (programmed learning); exhibitions and displays etc.

3. A bank of self-access teacher-training materials gives trainers and trainees maximum flexibility, in that they can be used on their own outside class time if appropriate. However, many participants felt that such materials could be used by trainees in other ways, eg trainees could tackle a task that they selected in pairs or small groups and would then be free to discuss the task with a trainer if they wished. Alternatively, an entire group of trainees could work through a discovery task (such as the phonology task described above) in class at their own speed with a trainer on hand to help as and when necessary. Thus, a bank of self-access materials would not necessarily be used exclusively outside the classroom independently of the trainer, but they would have the effect of shifting the emphasis, giving trainees greater choice in what they learnt and how, while enabling trainers to spend more time responding to trainees' needs rather than always trying to predict their needs in trainer-led presentations.

In conclusion, the time has perhaps come for trainers and assessors who are involved in short, intensive courses to question whether it

is the quantity or the quality of learning which should have highest priority. In order to be successful teachers in the long term - capable themselves of learning and development - trainees need to learn to act according to principles which have been internalized, not just 'perform' formulae and techniques learnt more or less parrot-fashion without real understanding. Would it, therefore, be better for teacher trainees to learn less, slowly and thoroughly? Should we be more concerned with the *quality* of learning rather than the *quantity*? If we believe the answer to this question is 'Yes', then this must surely lead us to reappraise the traditional aims and framework of short, intensive courses, and to try to make them more trainee-centred. Self-access teacher training materials are one way of facilitating such a change. Whether they are used by trainees on their own outside normal course hours, or used by groups during course sessions where there is a trainer on-hand for consultation, the availability of self-access materials allows trainees to take greater charge of what and how they learn.

From students' writing to students writing

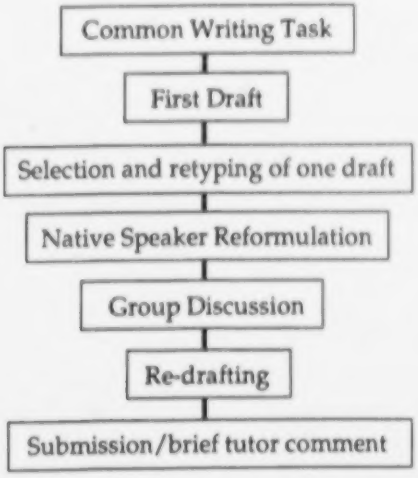
Chris Tribble, *Bell Language Institute, London*

This talk gave an account of an approach to skills teaching with which I am currently working. It forms part of a remedial skills programme for learners needing accelerated pathways to improving skills in writing formal essays and is not intended as a global method. It is task oriented and focuses on language awareness and writing/editing skills. Compositional /process skills are recognized and valued in this approach but they are initially subordinate.

1. Reformulation (the Allwright model)

The current model for "reformulation" (Allwright et.al, 1988) can best be summarized diagrammatically.

Reformulation - task sequence:



The basic principle which underlies it is that learners are able to develop their effectiveness as writers by discussing the contrast between a learner's response to a writing task with that of a native speaker.

Limitations in general EFL settings

While such an approach has many advantages in a higher education context where learners are generally very motivated towards writing well and relatively confident as learners, it can break down if applied in a general EFL setting. This difficulty arises for two main reasons, it seems.

i. EFL essays only exist in EFL contexts

EFL examinations are, as it were, a law unto themselves, and many of the writing tasks learners are required to perform have no real-world validity. As teachers we can correct our students performance but we cannot ask an "expert" native speaking writer to reformulate a piece of writing that has no place in any area of professional activity.

ii. Learner insecurity/ immaturity

Many learners at this level find it hard to deal either with scrutiny of their own work or not having their work scrutinized. The learners can either be embarrassed or turned off if you use work from the class itself as the basis for reformulation activities. Added to this there is often difficulty in engaging in whole group discussion. Small group activities often draw in the greater number of learners.

2. Student writing as the basis for an intermediate level essay writing course for non-specialists

In order to get round some of these problems I have been experimenting over the last 18 months with an approach that uses samples of writing taken from the work of previous students - samples that are pedagogically useful and that relate to themes common in formal essays. The classes are usually 1.5 hours long

and there is a cycle of two classes a week. One of these is taken up with an exploitation of a text that is presented to the group; the second lesson is devoted to peer-editing the learners own work, comparing their writing with a native-speaker reformulation of the original and making a final draft.

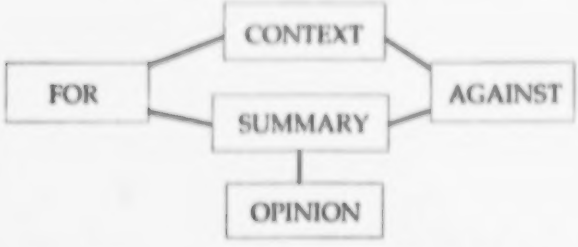
Possible levels of exploitation

It is obviously possible to exploit a piece of writing in various ways. The essay in Appendix 1 is typical of the writing students have presented to me at the beginning of courses leading towards the FCE examination. It could be analysed and exploited at the obvious levels of Word, Sentence or Paragraph - learners nearly always start from spelling and work upwards towards the sentence. They very rarely arrive at the most important level - that of *text*.

The work that I have been doing with my students reverses this usual pattern and gets them looking at text as an information system first. It then allows them to deal with sentence and word based problems.

Completing a matrix

The first task that learners are set in this procedure is to read the essay and to compare it with a model discourse structure appropriate to the particular writing task.



This is one of many such discourse frames and relates to the types of pattern described in Hoey (1984).

Note framework

Learners process the essay by transferring information from the text to a simple note-making schema as illustrated below. In order to work effectively they are also taught a simple set of note-making symbols (eg. > (greater than), = (equals), —> (leads to) etc.) such as are common in EAP course materials.

Note making matrix

CONTEXT

FOR

AGAINST

SUMMARY

OPINION

Expanding the notes-writing

Once learners have transferred information from the essay they realize that it is almost haphazardly distributed - it certainly does not conform to a consistent development. They also see how there are gaps in the matrix where the essay provides nothing. There now ensues a discussion of how best to expand the notes - learners working in groups to add to or remove information and, as they become more confident, to modify the matrix to suit what they want to write.

Once this sequence of notemaking ——> discussion ——> note expansion ——> discussion is complete, students are given the task of re-writing their version of the essay as homework.

Developing writing

The next lesson involves two or three main activities.

i. using an analytic checklist

The first is peer editing in which learners work with a partner to assess one another's writing using a checklist such as that in appendix 2. Once learners feel that their work is as good as they can make it there is a second activity.

ii. using a reformulation

The learners are next given a native-speaker reformulation of the original text to work with. This is usually given in a jumbled or clozed form so that they have to work a bit to get access to it (see appendix 3).

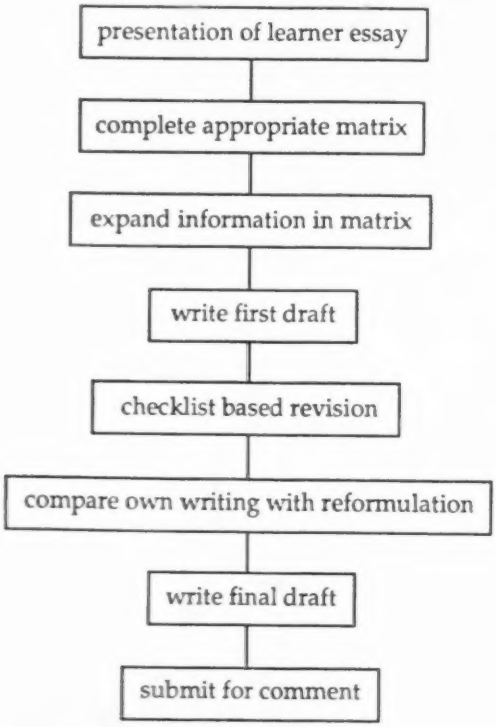
Clozing selectively allows for focus on areas of grammar or lexis that the group might have found problematic. Jumbling makes it possible to do work on text/paragraph structure. Once the reformulation is "complete" learners are asked to use it as a "bench-mark" against which they can assess their own work. Discussion which follows allows for criticism of the reformulation - it is not a model to be imitated - and comment on the problems that writing the essay presented.

This stage of the work completed, learners will hand their work in for final comment from their teacher

A writing sequence

It is now possible to propose a revised version of the reformulation model described in part 1. This moves from the introduction of the "essay for the week" through the cycle of work described above.

A writing sequence for a general essay writing course



Conclusion

This approach is proving very useful with both intermediate and advanced learners. It has the advantage of being something you can use with many different groups at the same level - the investment of effort and time you make in preparing the materials is not lost after one lesson! It also has the advantage of motivating and encouraging students to look critically at written language and to work more systematically in their own composition. I shall be very interested to hear feedback from any one who tries to use it.

Appendix 1

The punishment essay

The introduction of stricter punishments for serious offences will reduce the level of crime experienced by society. Discuss.

> The fact that much stricter punishments would soon reduce the amount of crime is not evident. We can notice that in countries where the punishments are very strict the amount of crime is still very important that's why I think governments should find other solutions. Punishment is not the best solution to prevent people from committing crimes and to protect other people. Punishment is the easiest solution to provide people with security. It is much more difficult to find the real causes of crimes and violence. These reasons vary according to the countries concerned it may be unemployment, financial difficulties, social background etc.. If the government try to resolve these problems crimes would not be so important.
>
> But it is also wrong to affirm that punishment is bad. In many cases, once the crime is committed we can say that punishment is necessary during a short period. We live in a society and criminals must understand that they have not respected its rules. But these people need help to improve their attitude and there punishment is no more necessary. All must be done to give these people another chance to succeed in life. But if these solutions must help the criminals it is also important to respect the security of other people. It is very important to follow the people who committed crimes very closely in their attempt to improve themselves.

Appendix 2

Using an analytic checklist

Once you have finished your first draft exchange your essay with a partner. Check their essay in this order:

1. Does the essay match the essay plan?
   - Is it organized appropriately and in the same way as the plan?
   - Does each section/paragraph contain relevant and appropriate information?

2. Is the essay written in appropriate English?
   - Has the writer used appropriate grammatical forms? (neutral/ objective / impersonal)
   - has the writer used appropriate vocabulary? (abstract v. concrete, latinate v. anglo-saxon)

3. Is the essay written in correct English?
   - Has the writer made any mistakes of word order?
   - Has the writer used any wrong words?
   - Has the writer made mistakes of subject / verb agreement?
   - Has the writer made mistakes in the use of articles?
   - Has the writer made mistakes in the use of tenses or modal verbs?
   - Has the writer made any spelling mistakes?

Appendix 3

Using model re-writes

Task 1
This essay has been printed in the wrong order. Work with a partner and decide on the right sequence for the paragraphs.

correct sequence

The introduction of stricter punishments for serious offences will reduce the level of crime experienced by society. Discuss

1. As has been said in this essay, it is difficult to find a clear and simple answer to the problem of crime. Cutting off hands and killing people may reduce the number of crimes in one society and providing meaningful and comfortable lives for all members of society may be another way of doing the same job.

2. There are many others who feel that this is only part of the picture. They recognize that some form of punishment is probably necessary within any society. If a society is to continue it has to have a way of enforcing its rules when they are broken. However, they also feel that it is important to look at the reasons for crime and the effect of punishment. They believe that crimes take place in a social setting and have social as well as individual origins. If you ignore those origins you can punish as much as you like but you will not eliminate crime itself. Affluent countries with very well developed social services like Sweden and Denmark are often mentioned by people who are opposed to severe punishments for crime. In these countries there is no capital punishment and a very low level of imprisonment, but the crime rate is also extremely low, much lower than Britain which sends many more people to prison every year.

3. In the twentieth century there has been a steady growth in reported crime figures both in industrial countries and in developing regions. This increase has led to calls for an increase in the severity of the punishments given to those found guilty of breaking the law. However, while there may be some arguments in favour of such increases, it is not certain that there is a simple connection between strictness of punishment and reduction in crime rates.

4. In my opinion we will find an answer to our problems by learning from both of these extremes. Certainly, we need to have

some way of punishing people who act against society. However, that punishment does no need to be something that degrades an humiliates the criminal. Maybe it should be an experience that will give that person the opportunity of becoming a better citizen, and, maybe, we also need to change our society as well if we are going to move towards a real reduction in the level of crime

5. Those who favour an increase in the severity of punishments argue that the only thing that will prevent crime is fear. You will not kill someone if you know you will be killed yourself. You will not steal if you know that your hand will be cut off. Supporters of strict punishment give Saudi Arabia as an example, quoting the relatively low crime rate experience by that country and the very strict penal system that can exist under Islamic Law.

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This is a collection of reports of presentations and workshops given by Bell staff at the IATEFL conference - this year at Warwick.

There is one theme which runs through the majority of the apparently very diverse contributions, and that is a concern to maximize the stake of the learner in the various activities which are described. Whether the topic is the teaching of literature, the development of a "general English" syllabus, the design and implementation of a study centre, or work in teacher-training, there is a constant focus on the concerns and the involvement of the learner. The phrase "learner-centred" has achieved much currency in discussions about TEFL, often of a rather abstract kind; here are a range of examples of what it means in practice.

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